

KSOR GUIDE
to the arts

February 1981



Contributors:

This month's cover was done by Gus Wolf. Wolf also furnished the art on pp. 5 and 23. Lorene Darling provided the art on the inside of the back cover. The above art is by Anne Bobzien. Jeff Dion's Aku Aku appears on p. 20. All other art this month is from NPR.

KSOR GUIDE to the arts

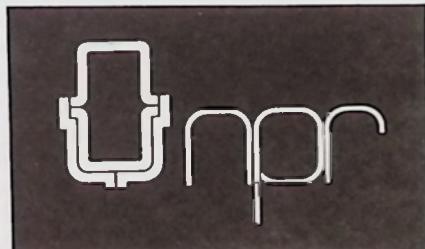
February 1981

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KSOR is a member of NPR (National Public Radio) and CPB (the Corporation for Public Broadcasting). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Cave Junction, Kerby and Selma on 91.9 FM; in Canyonville, Riddle and Tri-City on 91.9 FM; in Sutherlin, Glade and northern Douglas County on 89.3 FM; in Roseburg on 90.1 FM; and in northern California on a frequency of 91.9 FM. We welcome your comments on our programs and invite you to write or call us at (503) 482-6300.

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Medford Blow Pipe
Folk Festival USA**

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Jazz Album Preview**

**Home at Last Records
Rock Album Preview**

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From the Director's Desk

Pieces of the Public Broadcasting Pie

For the past few years independent radio and television producers have been lobbying the Corporation for Public Broadcasting and Congress with increasing intensity seeking funds. They plead that they are "artists" (a contention with which I have no disagreement) and should receive some of the funds appropriated by the Federal Government since 1967 to found and fund an American public broadcasting system. And lately they have been finding more attentive audience for their proposal.

Where the "independents" have not been warmly received is among the existing public stations that serve Americans. Very simply, public broadcasting has been so meagerly funded in the U.S. (compared to most other Western democracies) that only recently have most stations passed the test of basic survival and graduated into the "how do we replace outdated equipment?" phase. Stations are logically and properly concerned that essential Federal support (which has **not** kept pace with inflation) might be further diluted by including independent producers within the scope of existing Federal support. There are other reasons why this shouldn't happen.

In some countries, for example, Canada governments have identified media producers as artists worthy of subsidy in the interest of nationally cultural development. The National Film Board of Canada is one organization which has had striking impact on Canadian media.

To some extent the U.S. Government has already provided support for such activities. For example, just as a graphic artist would apply for support to the National Endowment for the Arts, so can radio, television and film makers. However, the media components of these programs comprise only minor elements of the respective endowments' total funds. And obviously the independents don't think this support alone is adequate.

But the independents also haven't fared too well with public stations who, as recipients of Federal monies, could presumably purchase programming from them. One of the reasons is that stations tend to require these funds for the maintenance of primary services. Purchase of programs from outside sources is almost by definition a secondary, or discretionary, expense. Stations have been pressured (properly, I think) by the Congress, the FCC, and the Corporation for Public Broadcasting, to develop local program production capabilities and to utilize those capabilities vigorously. If this were not so, stations could purchase the products of independent syndicators and networks and plug into the satellite each morning for the duration of each day's programming. But once stations **have** established very expensive local production capability (with monies that **could** have been used to purchase programming from external sources), the independents haven't much chance because most station's funds have thereby been committed.

CPB was founded as the Corporation for Public **Broadcasting**, not **Public Media**. Its mission was to stimulate the birth and growth of **stations** and to facilitate the development of a strong program service for **stations**. Congress mandated that fully 50 percent of the Federal CPB appropriation was required to be reserved as a direct payment to stations, but only **authorized** the pur-

chase of programs from independents by SPB. But the system which has resulted is still far from perfect. Much of the U.S. still lacks **any** public radio signal! And clearly Congress' major concern for the growth and strengthening of **stations** should proceed and override interest in assisting the activity of independent producers. That's exactly what one member of Congress, Rep. Barber Conable (R-NY), said in testifying before CPB last November.

Programming reaches the public from **stations** which make programming decisions regarding the best use of their resources to provide a total service in their community. Central agencies should not seek to replace the "gatekeeper" function at local stations by siphoning public broadcasting monies to independents. And nowhere is this more true than in radio.

Unlike television, radio is predominantly a **local** medium. Public stations are required to develop effective local program production efforts and are, therefore, better able to "target" program productions to local needs than television stations. And public radio is starved for funds to maintain these existing services. Two major NPR stations have folded this past year for lack of funds and one public television station. Many stations are also reducing staffs and hours. The fiscal crisis is real. To divert monies from local stations will halt the progress that has been painfully developed to create effective local production capability.

Nationally, public radio programming is simultaneously starved. KSOR listeners to the former **Voices in the Wind** know what happens when NPR

How Did You Get This Guide?

2-81

If you had to beg, borrow, or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can get it a lot easier! Subscribe and become a member of the KSOR Listeners Guild. Your membership provides an effective channel for your input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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Renewal

budgets run thin. **Folk Festival USA** is scheduled to expire in December 1981. **Options** leaves the air in March, all for lack of funds. Yet the NPR Board of Directors has created a more than one million dollar fund to stimulate "new, innovative, creative" programs from new sources. The majority of these funds (so far) have gone to independent producers. Some are clearly worthwhile efforts, but it will be interesting to calculate how widely the funded programs are used by stations. Judging from that analysis, it will be interesting to speculate whether those monies would have been better used by restoring **Folk Festival USA** and other good programs headed for oblivion.

It's curious that neither Congress nor CPB has a specific definition of an "independent producer." The working definitive is "a producer unassociated with a station." It would seem that the definition includes some romantic vision of starving artists living in garrets producing broadcast programs for love. But the truth is that the present definition allows anyone not associated with a station to qualify as an independent and tap NPR's million-dollar fund. There is no requirement that these Federal funds go to nonprofit organizations. And several sizeable grants have been made to companies which have traditionally done business as commercial syndicators. On that basis, this writer would endorse new support for **Folk Festival**, **Earplay**, and other public radio ventures rather than inviting independents to share the meager public radio pie.

Ronald Kramer
Director of Broadcast Activities



Arts on the Move in Grants Pass

On January 23, the doors closed on the last show at the Grants Pass Museum of Art, located at 232 S.W. 6th Street in Grants Pass. The Museum of Art will be closed for a couple of months, but during that time no one will be taking a vacation. Because when it reopens March 29, the Grants Pass Museum of Art will be at a new location; the former Parks and Recreation Building in River-

Charles Hill, Museum Director, said the move is necessary because the museum needed a ground level location with more room. The museum has been located in an old, turn-of-the-century building on S.W. 6th Street for five years, and Hill said its second-story location prohibited many patrons, especially the physically handicapped from visiting. Furthermore, new government regulations require all organizations that receive federal funds to be accessible to the handicapped. Rather than install an elevator at its present site, the museum opted to move to a new, ground-level location.

Director Hill is excited about the move. Renovation of the Riverside Park building is taking place now, and Hill said

most of the work, which includes insulating and rewiring the old warehouse is being done by volunteers. Meanwhile the museum also is heading up an ambitious membership drive to help fund the cost of the renovation.

The Grants Pass Museum of Art is one of four fine arts museums in Oregon. Hill said the museum is unique because it has the only program, that he knows of, that takes exhibitions into the public schools. Currently in cooperation with Rogue Community College, the museum visits all of the elementary schools in Josephine County.

The Grants Pass Museum of Art will reopen at its new location in Riverside Park March 29, with a special show featuring 19th and 20th century representational paintings. Included in the show will be works by Andrew Wyeth and George Inness. The exhibit is on loan from the San Francisco Museum of Modern Art. Later this summer the museum will feature the 114th Annual American Watercolor Society Traveling Exhibition, several shows from the University of Oregon Museum of Art, as well as other group and individual exhibits.

CPRO Forms Legislative News Bureau

Thanks to the Consortium for Public Radio in Oregon, CPRO, KSOR and other public radio stations are providing their listeners with daily coverage of the Oregon Legislature. CPRO established a public radio news bureau at the state capital in Salem last month, as the 61st Session of the Oregon Legislature came to order. **Capital Report** is heard weekdays during KSOR's noon news.

The news bureau is staffed by a full-time reporter, Gerry Mackie, who produces daily reports for consortium member stations. The coverage is issue-oriented and includes reports on education, labor, forestry, energy and the environment. The reports consist of highlights of the day's events as well as in-depth features on special topics. According to KLCC News Director Iris Dudman, who is supervising the news bureau for CPRO, consortium member stations may request coverage of other issues or events of interest to their listening areas.

Reporter Mackie looks upon his assignment as "a great undertaking." Mackie is kept busy covering the regular, full session meetings of the House and Senate as well as their various committee meetings, hearings and debates. Mackie said he has always been interested in politics, and he believes that political circles are where the most important decisions are made.

Mackie is no stranger to the political scene. A native of Oregon, he has served as President of the Hoedads Tree Planting Cooperative in

Eugene, and more recently, was an administrative assistant to Lane County Commissioner Jerry Rust.

The news bureau has been on CPRO's drawing board since 1979. According to KSOR's Ronald Kramer, who also serves as the chairman of CPRO, the news bureau is one of several needs cited by Oregon's public radio station personnel in a comprehensive study funded by the National Telecommunications and Information Administration, NTIA, of the Department of Commerce.

The public radio news bureau will be in operation for the duration of the 1980 session. About half of the bureau's budget is provided by CPRO member stations, and the other half is funded by underwriting grant contributions from organizations and businesses.

Participating stations include: KSOR, Ashland; KLCC and KWAX, Eugene; KPBS and KBOO, Portland; KTEC, Klamath Falls; KRBM, Pendleton; KEOL, LaGrande; KEPO, Eagle Point; KBVR, Corvallis, and KSLC, McMinnville.

Underwriters include: Oregon Education Association; Eugene Education Association; Hoedads; Lane County Building Trades; Lane County Labor Council, AFL-CIO; Northwest Forestry Workers Association; Oregon AFL-CIO; Oregon Federation of Teachers; Oregon State Employees Association; Medford Steel & Medford Blowpipe.

KSOR Celebrates Black History Month

February is Black History Month, and to celebrate KSOR has scheduled several special programs. Frederick Douglass was born a slave, but he went on to become the 19th Century's most outstanding spokesman for American blacks. **Fredrick Douglass Speaks**, a one-hour special that includes music and dramatizations of Douglass' writings will be broadcast at 4 p.m., Thursday, February 5, on KSOR. Guests include Ruby Dee, William Marshall and the Howard University Choir.

The gifted black poet and author **Maya Angelou** also will be featured this month on **KSOR**. The hour-long special, broadcast Thursday, February 19, at 4 p.m., includes excerpts from an informal appearance she made at the 1979 Black Arts Festival in Cincinnati.

Also in honor of Black History Month, **Folk Festival U.S.A.**, heard Sunday at 11:30 a.m., will feature works



Fredrick Douglass

and performances by black musicians. As usual, **Music of the Black Church**, a program highlighting the rich heritage of music in traditional black church experience, is heard Sunday at 10 a.m. and Friday at 4 p.m.

Audio Sketches of American Writers continues this month during **Ante Meridian** on February 2, 12, 19, and 26, at 8:20 a.m. Langston Hughes, Carson McCullers, Muriel Rukeyser and Owen Dodson are featured.

The KSOR Listeners Guild Executive Committee will hold its monthly meeting in the Roseburg area on Tuesday, February 10. The 7 p.m. meeting will be held at the Greentree Restaurant in Winston. The Public is invited, and Listeners Guild members are encouraged to attend.

Programs in February on KSOR 90.1 FM

(* by a name indicates a composer's birthday)

Sunday

7 am Ante Meridian

Your companion in the early morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

10 am Music of the Black Church.

Repeat of program aired previous Friday at 4 p.m.

11 am BBC Science Magazine

11:30 am Folk Festival USA

A variety of traditional, ethnic and contemporary folk music. Steve Rathe hosts. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.**

Feb. 1 "THE NEW LOST CITY RAMBLERS IN CONCERT AT CARNEGIE HALL"

The last concert given by the Ramblers before they disbanded in 1978 includes performers Mike Seeger, Pete Seeger, Tracey Schartz, Elizabeth Cotton and the Highwoods String Band.

Feb. 8 THE 1979 NEW ORLEANS BLUES CRUISE— This program of urban blues and rock 'n' roll was recorded aboard the U.S.S. President during the 1979 New Orleans Blues Cruise. Featured is one of the last major performances of Henry Roeland Byrd (Professor Longhair), plus sets by Buddy Guy, Junior Wells, and Etta James.

Feb. 15 THE GEORGIA GRASS-ROOTS FESTIVAL—Gospel, blues, ballads, and string band music are performed by musicians throughout Georgia including the Golden Gospel Singers, John Lee Ziegler, the Sunshine Boys and Bessie Jones & the Sea Island Singers.

Feb. 22 JOHN LEE HOOKER
Featured on this program are two distinct sounds of bluesman John Lee Hooker: a solo set recorded at McCabe's Guitar Shop in Santa Monica; and his electric blues band sound recorded at the Telluride Jazz and Blues Festival.

1:30 pm Sunday Mix

The finest of the artform of the radio documentary. This series explores subjects from race horses to politics.

2 p.m. Days of Laughter

(Editor's note: We try to keep the program listings as accurate as possible. However, last minute changes do occur, and therefore listings are subject to change. If you have questions about the program schedule, call KSOR at (503) 482-6300.)

3 pm Big Band Stand

An overview of the big band era, as well as the music which led to the big bands.

4 pm Siskiyou Music Hall

Classical music from the Renaissance to the contemporary.

Feb. 1 ELGAR: Violin Concerto in B Minor, Op. 61

Feb. 8 SCOTT: Piano Sonata No. 3

Feb. 15 TCHAIKOVSKY: Symphony No. 6 ("Pathetique")

Feb. 22 BEETHOVEN: String Quartet in C, Op. 59, No. 2

6:30 pm All Things Considered

Weekend version of the daily news magazine.

7:30 pm Chicago Symphony

The Chicago Symphony's fifth season of radio broadcasts under the music direction of Sir Georg Solti.

Feb. 1 Rafael Kubelik conducts the Chicago Symphony in a performance that includes Bartok's Music for Strings, Percussion and Celesta, and the Symphony No. 1 in C Minor, Op. 68 by Brahms.

Feb. 8 Daniel Barenboim, music director of France's Orchestre de Paris, guest conducts the Chicago Symphony in a performance that includes; Die Meistersinger Overture and Prelude and Liebestod (Love and Death) from Tristan and Isolde, by Wagner; and Bruckner's Symphony No. 3 in D Minor.

Feb. 15 Eugene Ormandy, long-time director of the Philadelphia Orchestra, guest conducts this week's performance by the Chicago Symphony which features two works: The symphony No. 3, Op. 42 by Reinhold Gliere and the well-known symphony, Mathis der Maler, By Hindermith.

Feb. 22 Sir Georg Solti conducts the Chicago Symphony in a performance including: Sowerby's Comes Autumn Time Overture; Elgar's Cello Concerto, Op. 85, with soloist Frank Miller; Tippett's Suite for the Birthday of Prince Charles; and Dance Suite by Bartok.

9:30 pm Jazz Revisited

Remember the first thirty years of recorded jazz with Hazen Schumacher.

10 pm Weekend Jazz

Everything—swing, straight-ahead, free, bebop—you name it!

10 pm Feb. 15 Holiday Weekend Special—1980 Monterey Jazz Festival Jazz Alive!'s Monterey '80 special climaxes with a superstar bill that matches Lionel Hampton with the Louis Bellson Big Band; Helen Humes with the Monterey Jazz Festival All-Stars; John Lewis with the Kronos String Quartet; and the California High School All State Jazz Band with Messrs. Hampton, Hubbard, Terry and Brookmeyer. The Berkely High School Band along with the ubiquitous Richie Cole and His Alto Madness round out the festivities.

2 am Sign-Off



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Monday

6 am Morning Edition

Morning Edition—just like **All Things Considered**, only more. A lively blend of news, features and commentary that gets you up and gets you informed.

7 am Ante Meridian

Your weekday host is Howard LaMere

9:45 am European Profile

From Radio Nederland.

10 am-2 pm First Concert

Music from many periods of classical literature. John Baxter is host.

Feb. 2 HAYDN: Symphony No. 104 in G

***Feb. 9** BERG: Chamber Concerto

Feb. 16 SCHUBERT: Symphony No. 3 in D, D. 200

***Feb. 23** HANDEL: Organ Concerto No. 13 in F

12 n KSOR News

Featuring "In The Public Interest," "Calendar of the Arts," "Air Quality Report" and "Oregon State Capital Report."

Oregon Capital Report. Participating stations include: KSOR, Ashland; KLCC and KWAX, Eugene; KPBS and KBOO, Portland; KTEC, Klamath Falls; KR-BM, Pendleton; KEOL, LaGrande; KEPO, Eagle Point; KBVR, Corvallis, and KSLC, McMinnville. Underwriters include: Oregon Education Association; Eugene Education Association; Hoodlads; Lane County Building Trades; Lane County Labor Council; AFL-CIO; Northwest Forestry Workers Association; Oregon AFL-CIO; Oregon Federation of Teachers; Oregon State Employees Association; Medford Steel & Medford Blowpipe.

2 pm Grand Piano

Pianists in public performances, in private discussion, and in master classes are featured in this series of performances by great pianists, young pianists of promise and those on the threshold of great careers. Host is Fred Calland.

Feb. 2 Michel Beroff and Jean-Philippe Collard perform Debussy's Suite "En blanc et noir"; Rachmaninoff's Suite No. 2, Op. 17; Ravel's La Valse; and "7 Visions de l'Amen" by Olivier Messiaen.

Feb. 9 Pianist Robert de Gaetano performs a program of works including Variations on a Theme of Corelli, Op. 42, by Rachmaninoff; Samuel Barber's Piano Sonata, Op. 26; and Three Preludes by George Gershwin.

Feb. 16 Pianist Ralph Votapek performs Haydn's Sonata in C Major, Hob. 50; Schumann's "Davidsbundlertanze," Op. 6; and works by Rachmaninoff, Faure, Prokofiev, Gershwin and Scriabin.

Feb. 23 Pianist Charles Rosen performs works including Beethoven's Sonata No. 21 in C Major, Op. 53 ("Waldstein"); Variations on a Theme by Paganini, Op. 35, by Brahms; Debussy's Eight Finger Etude; and "My Joys" by Chopin, transcribed by Liszt.

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4 pm Chatterbox Stories, poetry, songs and drama for children and adults. Director/producer: David Maltby. The Chatterbox gang includes John Sain, Ed Miller, Dennis Dudley, Elizabeth Reuben and Dawn and Katie Bongoboomer.

4:30 Option in Education

5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning program, featuring reports from public radio stations around the country. Presented live from NPR's Washington studios. (Also heard weekends at 6:30 pm).

6:30 pm Siskiyou Music Hall

Feb. 2 RACHMANINOFF: Symphony No. 2 in E Minor, Op. 27

Feb. 9 SIBELIUS: String Quartet in D Minor, Op. 56

Feb. 16 BRAHMS: Piano Concerto No. 1 in D Minor,

Feb. 23 DUBOIS: Sinfonia da Camera

7 pm Feb. 2 Heifetz—An Eightieth Birthday Celebration

Jascha Heifetz, the foremost violinist of our century is honored in a special program that features recordings made by Heifetz over a span of more than 60 years. The program includes Sonata in D Minor by Saint Saens, the Dvorak Piano Quintet in A, and the Brahms Concerto in D, Op. 77, with the Chicago Symphony and Fritz Reiner. Special guests include violinists Itzhak Perlman and Yehudi Menuhin, conductors Carlo Maria Giulini and Loren Maazel, and flutist James Galway.

9 pm Stars and Stuff New this month on KSOR "Stars and Stuff" is a Science-fiction drama series produced by ZBS Productions.

Feb. 2 "Tired of the Green Menace?" A 24th century female punk detective takes on the Green Menace! Tough tale.

Feb. 9 "Bob B. Bonecutter V.S. the Pink Pearl Erasers." A true story of how back in the 1950's a Michigan hillbilly created a time machine out of used car parts. Plus, Part One of the thrilling, "Boogie Woogie to the Stars & Bach Again."

Feb. 16 Rocket Pierre in "Space Scoundrels," Part Two of "Boogie Woogie to the Stars," "The Rise & Fall of the Mole People," and "Ruby Starr, Space Detective." Hot stuff!

Feb. 23 the last of this off-the-wall, walking-on-the-ceiling series, including Rocket Pierre in "The Crown Jewels of Jupiter," Part Three of "Boogie Woogie" and the nostalgic "Come Back, Duke of Earl." Series written by Tom Lopez. Produced by ZBS.

10 pm Feb. 23 Special—Bluegrass Winter Festival Three Bluegrass Bands (The Country Gentlemen, The Johnson Mountain Boys, and Lost & Found) will be featured in a performance recorded live in Washington D.C. on February 21 by WAMU.

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10 pm Rock Album Preview

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10:45 pm FM ROCK

2 am Sign-Off

Tuesday

6 am Morning Edition

7 am Ante Meridian

9:45 am 900 Seconds

A public affairs program produced by KSOR. Lynne DeMont is host.

10 am-2 pm First Concert

Feb. 3 TURINA: Canto a Sevilla

Feb. 10 MOZART: Quintet for Horn and Strings in E-flat, K. 407

Feb. 17 SOR: Fantasia Elegiaca

Feb. 24 GRIEG: Peer Gynt Suite No. 2

12 n KSOR News

2 pm Indianapolis Symphony Orchestra Marking the 50th anniversary of the Indianapolis Symphony Orchestra, this series includes concerts from the orchestra's 1979-80 season under the direction of John Nelson. Intermissions feature a variety of historical recordings and interviews.

Feb. 3 Eduardo Mata conducts Beethoven's Symphony No. 8 in F

Minor, Opus 93, and Ravel's "Daphnis et Chloe," with the Indianapolis Symphonic Choir, Dr. Charles H. Webb, Jr., director.

Feb. 10 Conductor Paul Polivnick opens the concert with Rossini's Overture to "The Voyage of Reims" followed by Bartok's Concerto for Violin Franco Gulli, and Brahms' Symphony No. 4 in E Minor, Opus 98.

Feb. 17 Raymond Harvey conducts Symphonic Variants by Flugelman; and world premieres of Jordan Tang's Symphony No. 2 and "Sinfonische Stimmmungen" by Joey Bargsten. Kenneth Kiesler conducts the world premiere of Steven Stucky's Symphony No. 4 ("Keningar"), and Martin Mailman's Symphony No. 2.

Feb. 24 John Nelson opens this concert with Barber's Third Essay for Orchestra, Opus 47; Schumann's Concerto for Piano & Orchestra in A Minor, Opus 54 with soloist Lee Luvisi; Faure's "Pelleas et Melisande" Suite; and "Bacchus et Ariane," Suite No. 2, Opus 43, by Albert Roussel.

4 pm Spider's Web

Stories of adventure for children and adults!

4:30 pm Options in Education

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

***Feb. 3** MENDELSSOHN: Symphony No. 3 in A Minor, Op. 56 ("Scotch")

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Feb. 10 MEDTNER: Sonata-Ballade in F-sharp

***Feb. 17** CORELLI: Concerto Grosso in F, Op. 6 No. 2

Feb. 24 J.C. BACH: Symphony in G, Op. 6 No. 6

7 pm Feb. 10 Special United Nations Day Concert In a concert celebrating the 35th anniversary of the United Nations, the Ottawa-based National Arts Center Orchestra under the direction of Mario Bernardi will perform two works by Bach; Suite No. 3 in D Major and symphony no. 38 in D Major (Prague). Secretary General Kurt Waldheim will address the audience during the concert.

9 pm Earplay I

Feb. 3 "You Wouldn't Remember", by John Wain. When Jack Beeston dies all his wife can say for him is, "At least he was never out of work!" But she didn't know all there was to know about her husband.

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Feb. 10 "Manhattan Transference," by William Tucker. Charles has his problems in Williams Tucker's comedy. His psychiatrist dies right in the middle of Charlie's negative transference.

Feb. 17 "Attracta," by William Trevor. An elderly Irish school teacher, whose parents were murdered in the early troubles in Ireland, becomes obsessed with a more recent atrocity in the North.

Feb. 24 "Ladyhouse Blues," by Kevin O'Morrison. At the close of World War I, in a St. Louis neighborhood, a woman waits fearfully for the return of her only son while her four daughters try to plan for an uncertain future.

10 pm FM Rock

2 am Sign-Off

Wednesday

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC Newsreel

10 am-2 pm First Concert

Feb. 14 WALTON: Sonata for Violin and Piano

Feb. 11 GERSHWIN: An American in Paris

Feb. 18 LISZT: Piano Sonata in B Minor

Feb. 25 FRANCK: Quintet in F Minor for Piano and Strings

12 n KSOR News

2 pm Netherlands Concert Hall

Feb. 4 Bernard Haitink conducts the Amsterdam Concertgebouw Orchestra, with soloist Theo Olof (violin), in a performance that includes: Symphony in C Major by Bizet; Violin Concerto No. 2, by Ton de Leeuw; and Debussy's Scottish March on a Popular Theme, and Jeux (Poeme danse).

Feb. 11 Ferdinand Leitner conducts the Rotterdam Philharmonic Orchestra, with the Daniel Quartet, in a program that includes: Wagner's Overture to "The Flying Dutchman; Concerto for String Quartet and Orchestra in A Minor, Op. 131, by Ludwig Spohr; Grieg's Suite No. 1 from *Perr Gynt*, Op. 46; and "Accelarationen" Waltz, Op. 234, "A Thousand and One Nights," and "Under Thunder and Lightning," by J. Strauss Jr.

Feb. 18 Kiril Kondrashin conducts the Amsterdam Concertgebouw Orchestra, with solo pianist Daniel Wayenberg, in a program that includes: Hindemith's *Nobilissima Visione* Suite; Ravel's Piano Concerto for the left Hand in D Major; and Symphony no. 2 in D Major. Op. 43, by Sibelius.

Feb. 25 David Zinman conducts the Rotterdam Philharmonic Orchestra, with solo violinist Silvia Marcovici, in a program that includes: Mussorgsky's Night on a Bald Mountain; Violin Concerto in A Minor, Op. 82, by Glazunov; and Tchaikovsky's Symphony No. 2 in C Major, Op. 17, "Little Russian."

4 pm The Spider's Web

4:30 pm Horizons

A weekly documentary which explores issues and concerns of minorities women and other special groups.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 4 MOZART: Concerto for Oboe in C, K. 314

Feb. 11 SCHUBERT: Piano Sonata in A-flat, D 557

Feb. 18 STRAUSS: Suite from "Der Rosenkavalier"

Feb. 25 PROKOFIEV: Symphony No. 4, Op. 47/112

9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first one. This program highlights some of the best—and worst—of radio drama and entertainment.

9:30 pm Talk Story

Talk Story, in Hawaiian vernacular, means to "Tell a story." Lawson Inada hosts the excursion into the minds and hearts of this area's artists.

10 pm FM Rock

2 am Sign-Off

Thursday

6 am Morning Edition

7 am Ante Meridian

9:45 am Veneration Gap

Senior Citizens' news, views and events are the focus of this series, produced by KSOR. Host: Majorie McCormick.



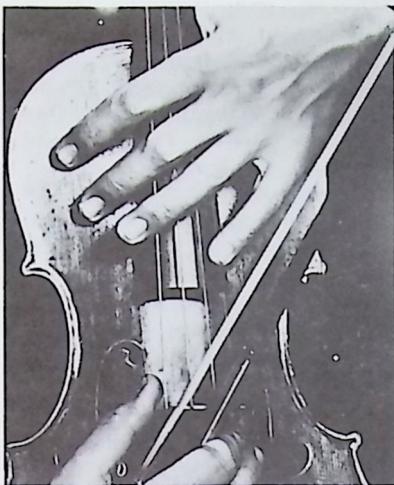
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Steven & Gayle Banks

Sunday

7:00 Ante Meridian
10:00 Music of the Black Church

11:00 Science Magazine
11:30 Folk Festival USA
1:30 Sunday Mix
2:00 Days of Laughter
3:00 Big Band Stand
4:00 Siskiyou Music Hall
6:30 All Things Considered
7:30 Chicago Symphony
9:30 Jazz Revisited
10:00 Weekend Jazz

Programs and Sp



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page 8 for

Monday

6:00 Morning Edition
7:00 Ante Meridian
9:45 European Profile
10:00 First Concert
12:00 KSOR News
2:00 Grand Piano
4:00 Chatterbox
4:30 Options in Education
5:00 All Things Considered
6:30 Siskiyou Music Hall
9:00 Stars and Stuff
10:00 Rock Album Preview
10:45 FM Rock

Tuesday

6:00 Morning Edition
7:00 Ante Meridian
9:45 900 Seconds
10:00 First Concert
12:00 KSOR News
2:00 Indianapolis Symphony
4:00 Spider's Web
4:30 Options in Education
5:00 All Things Considered
6:30 Siskiyou Music Hall
9:00 Earplay I
10:00 FM Rock

Wednesday

6:00 Morning
7:00 Ante M
9:45 BBC Ne
10:00 First C
12:00 KSOR
2:00 Nether
Hall
4:00 Spider'
4:30 Horizon
5:00 All Thi
6:30 Siskiyo
9:00 Vintage
9:30 Talk St
10:00 FM Ro

Specials at a Glance

Specials highlight the month of February on. Jascha Heifetz is honored Monday, February 2, at 7 p.m., in a special program, **Heifetz Eightieth Birthday Celebration**. Thursday, February 5, the **Rogue Valley Symphony Orchestra**, under the direction of Yair Strauss, performs Prokofiev and Tchaikovsky, live from the Music Hall beginning at 8 p.m. A special **United Way Concert** featuring the National Arts Center Orchestra of Ottawa will be broadcast Tuesday, February 10. February 13, 14 and 15 at 10 p.m., KSOR presents **A Holiday Weekend Special: The Monterey Festival**. 10 p.m. Monday, February 23, KSOR will present **Bluegrass Winter Festival** featuring the Bluegrassmen, the Johnson Mountain Boys and Lost Highway. Also in honor of **Black History Month**, KSOR broadcast a variety of special programs. (See details.)

Saturday

- 7:00 Ante Meridian
- 10:00 Local Interference
- 10:30 Radio Smithsonian
- 11:00 Metropolitan Opera
- 2:00 Studs Terkel
- 3:00 Communiqué
- 3:30 Music Hall Debut
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Pickings
- 8:00 A Prairie Home Companion
- 10:00 Jazz Alive!!
- 12:00 Weekend Jazz

Day

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Thursday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 Veneration Gap
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 L.A. Philharmonic
- 4:00 Special of the Week
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Earplay II
- 10:00 FM Rock

Friday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 BBC World Report
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 NPR Concert Hall
- 4:00 Music of the Black Church

- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 8:00 New York Philharmonic
- 10:00 Jazz Album Preview
- 10:45 Weekend Jazz

10 am-2 pm First Concert

Feb. 5 SAINT-SAINS: Sonata for Clarinet and Piano, Op. 167
Feb. 12 BIZET: Jeux D'Enfants
***Feb. 19** BOCCHERINI: Quintet No. 2 for Guitar and Strings
Feb. 26 STRAVINSKY: The Rite of Spring

12 n KSOR News**2 pm Los Angeles Philharmonic**

The Los Angeles Philharmonic is heard in its 1980-81 season under the direction of Carlo Maria Giulini. Intermissions feature a variety of historical recordings as well as interviews.

Feb. 5 Led by Carlo Maria Giulini, The Los Angeles Philharmonic performs Haydn's Symphony No. 94 in G Major ("Surprise"); and Mahler's "Das Lied von der Erde," with mezzo-soprano Tatiana Troyanos and tenor Peter Hofmann.

Feb. 12 Carlo Maria Giulini conducts the Los Angeles Philharmonic in Schumann's Symphony No. 3; Mozart's Concerto for Piano and Orchestra No. 23 in A Major, K. 488 with soloist Sir Clifford Curzon; and Beethoven's Symphony no. 7 in A Major, Op. 92.

Feb. 19 Lawrence Foster conducts the Los Angeles Philharmonic in Haydn's Symphony No. 97 in C Major; and "Bluebeard's Castle" by Bartok with soprano Katalin Kasza and bass Gyorgy Melis.

Feb. 26 Zubin Mehta opens this concert with Mahler's Symphony No. 3 in D Minor with mezzo-soprano Floren-

ce Quivar, Women of the Los Angeles Master Chorale and the California Boys Choir.

4 pm Special of the Week**5 pm All Things Considered****6:30 pm Siskiyou Music Hall**

Feb. 5 BEETHOVEN: Symphony No. 8 in F, Op. 93
Feb. 12 HUMMEL: Concerto in G for Mandolin and Orchestra
Feb. 19 SCARLATTI: Toccata No. 7 in D Minor
Feb. 26 MOZART: Duo in B-flat for Violin and Viola

8 pm Feb. 5 Rogue Valley Symphony Orchestra. KSOR broadcasts a performance by the Rogue Valley Symphony Orchestra live from the Music Building Recital Hall on the Southern Oregon State College Campus. Yair Strauss conducts the Orchestra in a program that includes two works by Shostakovich. Festive Overture and Cello Concerto Op. 107 (Paul Cheifitz, soloist); and Symphony No. 3 in D. (Polish) by Tchaikovsky. John Baxter hosts.

9 pm Earplay II

Feb. 5 "Under Milk Wood" by Dylan Thomas. This two-part series is a play for voices, conjuring up an imaginary Welsh village from nightfall to nightfall.

Feb. 12 Part 2 of "Under Milk Wood," by Dylan Thomas.

Feb. 19 "The Man in 605," by Alan Grass. A story about room 605 at the Cambridge Hotel in Chicago and the man who lives there—Eldon Schweig, poet, reconteur, alcoholic. On a desperate and turbulent night Eldon strikes up a relationship with a young writer.

Feb. 26 "Middleman Out," by Dick Riley. A small-time drug dealer saves himself from prison by helping the cops collar a gangland kingpin. Caught in a squeeze of the high stakes game of cat and mouse, Tony Donlon becomes middleman out.

A Few Fine Things
- Creative Collectables -
Stained Glass
Furniture
and Gifts

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Orchard Lane Mall 482-0524

10 pm FM Rock

2 am Sign-Off

Friday

6 am Morning Edition

7 am Ante Meridian

9:45 am BBC/World Report

10 am-2 pm First Concert

Feb. 6 RODRIGO: Concierto de Aranjuez

Feb. 13 RAVEL: Le Tombeau de Couperin

Feb. 20 VILLA-LOBOS: Bachianas Brasileiras No. 3

Feb. 27 J.S. BACH: Brandenburg Concerto No. 1 in F

12 n KSOR News

2 pm NPR Concert Hall A combination of recitals and full symphonic performances recorded live across the country and abroad. Kaaren Hushagen and Fred Calland host.

Feb. 6 Haydn's String Quartet in D Minor, Opus 76, No. 2, opens this program, followed by String Quartet No. 2 by Ernest Bloch, and Beethoven's String Quartet in C Major, Op. 59, No. 3.

Feb. 13 Led by Sergiu Celibidache, the Stuttgart Radio Symphony Orchestra performs Brahms' Academic Festival Overture, Op. 80; Music for Orchestra by Rudi Stephen; and Tchaikovsky's Symphony No. 5 in E Minor, Op. 64.

Feb. 20 Conducted by Paul Sacher, the Stuttgart Radio Symphony Orchestra performs Strauss's "Metamorphosen," Mozart's concert aria "Se tutti i mali miei," K. 83, and "Chanson et Romance" by Werner Egk, both with soprano Arleen Auger. The concert concludes with excerpts from Beethoven's "The Creatures of Prometheus."

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Feb. 27 The Cantilena Chamber Players perform Dvorak's Piano Quartet in D Major, Op. 23; "Round a Common Center" by Lukas Foss; and Piano Quartet in G Minor, Op. 25, by Brahms. Members are: Edna Michell, violin; Frank Glazer, piano; Jesse Levine, viola; Stephen Kates, cello; Elaine Bonazzi, mezzo-soprano.

4 pm Music of the Black Church

Music of the Black Church highlights the rich heritage of music in traditional black church experience. Percy Moore hosts the program which reaches a broad and varied audience including academics, professional church musicians, ordinary church-going people, humanists and others interested in cultures and ethnicity.

Feb. 6 "THE SPIRITUAL"—Host Percy Moore explains the bedrock of church music indigenous to the black experience.

Feb. 13 "MAHALIA JACKSON TRIBUTE"—One of the greatest black

singers of all time, Mahalia Jackson, is celebrated in a program featuring the Queen of Gospel singing a variety of religious music.

Feb. 20 "COLLEGE CHOIRS"—Some of the most vibrant traditional black music is being performed today by college and university choirs. Some of the best are heard singing spirituals and gospel songs.

Feb. 27 "DETROIT CONTRIBUTION TO GOSPEL MUSIC"—The city of Detroit, Michigan, has been one of the leading centers of music performance. This program highlights some of the Detroit musicians who have made an important impact on black music in America.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Feb. 6 DEBUSSY: Three Nocturnes

Feb. 13 J.S. BACH: Sonata No. 2 in D for Viola da Gamba and Harpsichord

Feb. 20 ROSSINI: Overture to "La Gazza Ladra"

Feb. 27 CASADESUS: Sonata No. 2 in A for Violin and Piano, Op. 34



by Jeff Dion

8 pm New York Philharmonic

Feb. 6 Conductor Leonard Slatkin welcomes soloists Sidney Harth, violin, Lorne Munroe, cello, and Paul Jacobs, piano, in a performance of three works by Beethoven: "King Stephen" Overture, Op. 117; Triple concerto in C, Op. 56; and symphony No. 6 in f, Op. 68 "Pastoral."

Feb. 13 Conductor Eugene Ormandy welcomes soloist Andre Watts, piano, in a performance of three works by Beethoven: "Leonore" Overture No. 3 Op. 72b; Piano Concerto No. 4 in G, Op. 58; and Symphony No. 5 in C, Op. 67.

Feb. 20 Conductor Erich Leinsdorf welcomes soloists Irene Gubrud, soprano, Jennifer Jones, mezzo-soprano, Frank Little, tenor, James Morris, baritone, and the New York Choral Artists in a performance of two works by Beethoven: Symphony No. 1 in C, Op.

21; and Symphony No. 9 in D, Op. 125, "Choral."

Feb. 27 Conductor Andrew Davis welcomes soloist Kyung-Wha Chung, violin, in a performance that includes: Mussorgsky's Prelude to Act I "Khovanshchina"; Prokofiev's Violin Concerto No. 1 in D, Op. 19; and Strauss's Alpine Symphony Op. 64.

10 pm Jazz Album Preview

Showcasing some of the best and latest in jazz. Discs are provided alternately by **RARE EARTH, ASHLAND,** and **COLEMAN ELECTRONICS, MEDFORD.**

10:45 pm Weekend Jazz

10 pm Feb. 13 Holiday Weekend Special—1980 Monterey Jazz Festival

"Scenes Like Old Times" features the Sarah Vaughan Trio; the Cal Trader Sextet; the Dave Brubeck Quartet; and the Monterey Festival All-Stars with John Lewis, Connie Kay, Mundell Lowe, Michael Moore, Bob Brookmeyer, Slide Hampton, Clark Terry, Richie Cole, Buddy Tate and Bill Berry.

2 am Sign-Off

Saturday

7 am Ante Meridian

10 am Dolby Alignment Tone

10:01 am Local Interference

10:30 am Radio Smithsonian New This Month on KSOR

Experience the Smithsonian in all its dimensions. Every week Radio Smithsonian explores new exhibits, visits unusual research labs, relives far-flung expeditions, and savors festivals and performances. Some guests are famous and some are not, but they all have something interesting to say.

11 am Metropolitan Opera Each week, Texaco brings you the Metropolitan Opera live from the Metropolitan Opera House in New York City.

Feb. 7 Mozart's "The Magic Flute" Lawrence Foster, conductor, with Lucia Popp (Pamina), Zdzisлавa Donat (Queen of the Night), Dale Duesing (Papageno), Donald McIntyre (High Priest), John Macurdy (Sarastro).

Feb. 14 Verdi's "Un Ballo In Maschera" Michelangelo Veltri, conductor, with Gilda Cruz-Romo (Amelia), Roberta Peters (Oscar), Bianca Berini (Ulrica), Carlo Bergonzi (Riccardo), Sherrill Milnes (Renato).

Feb. 21 Rossini's "L'Italiana in Algeri" Nicola Rescigno, conductor, with Marilyn Horne (Isabella), Kathleen Battle (Elvira), Nedda Casei (Zulma), Rockwell Blake (Lindoro), TBA (Taddeo), Allan Monk (Haly), Ara Berberian (Mustafa).

Sister Ray

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&

CLASSICAL
RECORDINGS

Feb. 28

Satie's "Parade", Manuel Rosenthal, conductor

Poulenc's "Les Mamelles De Tiresias", Manuel Rosenthal, conductor, with Catherine Malfitano (Therese/The Fortune Teller), David Holloway (The Husband), Allan Monk (The Stage Manager).

Ravel's "L'Enfant Et Les Sortileges", Manuel Rosenthal, conductor, with Hilda Harris (The Child), Gail Robinson (The Princess), Ruth Welting (The Fire), Gwendolyn Bradley (The Nightingale), Andrea Velis (The Little Old Man), David Holloway (The Comtoise Clock), Julien Robbins (The Armchair).

2 pm Studs Terkel Almanac

3 pm Communiqué

The nation's only radio program devoted to reporting on world affairs and U.S. Foreign policy. NPR reporters and editors and well-known journalists serve as hosts.

3:30 pm Music Hall Debut

A recording new to KSOR's library.

4 pm Siskiyou Music Hall

Feb. 7 RESPIGH: The Fountains of Rome

Feb. 14 HANDEL: Harpsichord Suite No. 5 in E.



***Feb. 21** DELIBES: Suite from the Ballet "Sylvia"

Feb. 28 BEETHOVEN: Piano Sonata No. 31 in A-flat, Op. 110

6:30 pm All Things Considered

7:30 pm Pickings

Performances by local musicians, playing variety of music, including jazz, folk and bluegrass.

8 pm The Prairie Home Companion

A live 2-hour broadcast featuring performers on the stage in downtown St. Paul, Minn. The variety show is originated, written and hosted by Garrison Keillor, and features The New Prairie Ramblers, and other special guests.

Feb. 7 This week's show is a live broadcast from the World Theatre in downtown St. Paul featuring the Butch Thompson Trio and songwriter Greg Brown.

Feb. 14 Host Garrison Keillor welcomes Claudia Schmidt and the Red Clay Ramblers.

Feb. 21 Host Garrison Keillor is joined by the Bosom Buddies String Band.

Feb. 28 Host Garrison Keillor is joined by the Butch Thompson Trio for a live broadcast from the World Theatre in downtown St. Paul.

10 pm Jazz Alive!

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today. Hosted by Dr. Billy Taylor.

Feb. 7 This program spotlights two jazz talents most familiar to European audiences, pianist/composer/arranger Steve Kuhn and vocalist Sheila Jordan. Kuhn, heavily nurtured in the groups of Kenny Dorham, John Coltrane, Stan Getz, and Art Farmer in the '60s, has

recently come into his own with an eclectic, introspective style. Jordan, who earlier in her career made up words to Charlie Parker tunes, emotional projection and jazz feeling. Together they discuss their careers at length and give an inspired, energetic performance with bassist Harvie Swartz, and drummer Bob Moses at Norway's 1980 Molde International Jazz Festival.

Feb. 14 Holiday Weekend Special—1980 Monterey Jazz Festival "Hip Hip" features the music of the Manhattan Transfer with Richie Cole; the Freddie Hubbard Quintet; the John Abercrombie Quartet; and the Tokyo Union Orchestra with guest soloists Slide Hampton and Richie Cole.

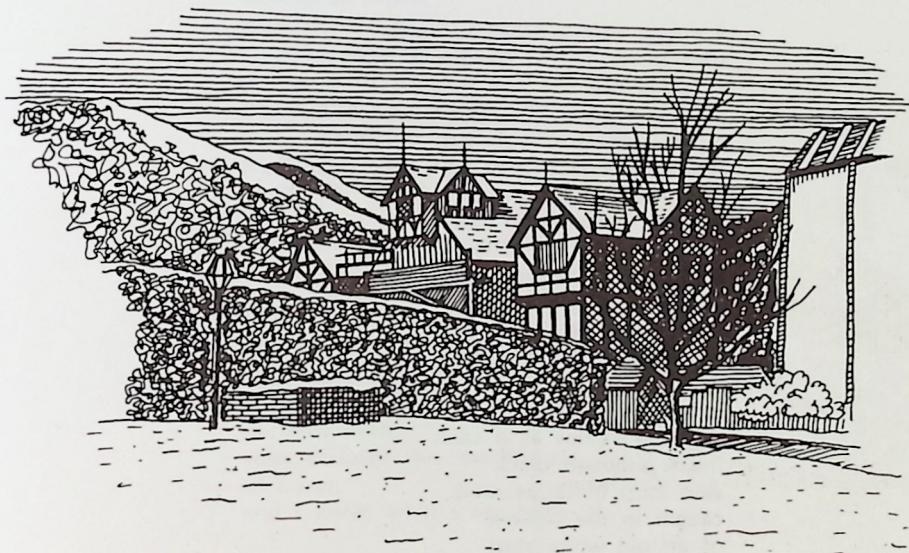
Feb. 21 This program highlights the Motor City's first International Jazz Festival in partnership with the Montreux Festival of Switzerland. Featured are artists who were once part of the Detroit jazz scene as well as those artists who are currently active in the city's jazz offerings: Tommy Flanagan (piano); Kenny Burrell (guitar); George Bohanon (trombone); Billy Mitchell (tenor sax); George Benson (tenor sax); Jack Brookensha (vibes); J.C. Heard

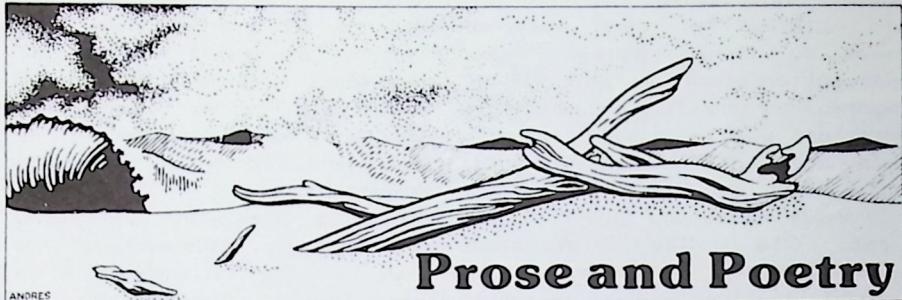
(drums); Will Austin and Ron Brooks (bassists); Roy Brooks and Jerry McKenzie (drummers); Claude Black, Kenneth Cox, Harold McKinney, and Jazz Alive's own Billy Taylor (pianists); Ron English (guitar); Donald Walden and Larry Nozero (saxophonists); and Louis Smith, Ed Gooch, and Herbie Williams (trumpeters).

Feb. 28 Trombonists Turk Murphy, epitomizing the traditional jazz artist, leads his sextet in renditions of "Dr. Jazz," "Struttin'," "Trombone Rag," and others. Octogenarian Mamma Yancey, a remarkably youthful blues singer, gives some very soulful interpretations of blues classics, accompanied by pianist Erwin Helfer. The Chicago-based Foot-warmers, a seven-piece ensemble, provide a fresh look at the traditional repertoire, including "Deed I Do," "Storyville Blues," "Waiting for the Robert E. Lee," and more. All performances were recorded at Chicago's Blackstone Hotel.

12 m Weekend Jazz

2 am Sign-Off





Prose and Poetry

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, Ore. Please allow two to four weeks for a reply.

John Ruff

John Ruff has lived in Rome, now lives in Medford, and recently published a poem in Dacotah Territory. He published three poems in the KSOR Guide last year.

poem to nine mile creek

a young oak hunches its back
tries to lift out of the green water
a young oak

a boy throws a stick into the river
pretends he is a man who may miss his boat
runs through the woods
around the point to catch it

an old man standing on the bridge
sees his reflection
float downriver
holds in his hand a ticket

a boy on the sandbar
skipping stones at a stick
hears a bough crack
sees carp black as mud
caught in the sleeves
of an old white shirt

*poem written in myrtle point, oregon, after watching the ten
o'clock news the night before the new hampshire primary,
1980*

from the balcony outside my motel room
i see the river here
had room enough
to grow wide and still,
time enough to grow dark and secretive-
deals worked out a million years ago
with mountains gives ground
with mountains gives ground
for this town, these low lying fields

a sound almost a groan.
headlights flare from a crease
cut between rock and time:
two trucks hauling sawdust from roseburg
rumble into town
heading for the coast.
the drone of the engines
rises and falls.
we have loaded so much
on these trucks
driving all night:
listen to the axles
straining beneath the weight
of the immense sky-
two trucks for all these sleepers-
gone quickly
as the breath
of our best life.

tomorrow in new hampshire they will be voting
for the rest of us.
here, chorus frogs across the bay
argue oldest issues,
their caucus filling the air
with the same old promises.
all that is incumbent in mountains
declares itself,
stars endorse this candidacy
of water,
and i know what i am party to.

on looking at a walnut

an old woman with no teeth
sucks her lips inside her mouth,
over her pink gums.
it is always the same:
the tree scratching against the window
in the leafless wind,
the dog's hollow swallowing
over and over,
heat bills.

all winter she stares into her hands.
tracing the grain, she follows the deep lines
to a point where they meet,
as they should she thinks
though she believes less and less
in geometry,
in the roof over the shed,
in her milk cows,
in the well.

inside her rib cage her heart
rattles beneath the widening sky-
a bird once exotic
and passionate,
wings fisted
protecting
a small gnarled nut.

piazza navona, january 1977

some sort of theatrical's
commencing for the people of portugal.
whole ring of people shored up
waiting in the square
while the actors
paint on their faces.

everything is readiness
and all the actors' throats been
loudly cleared when
a big black dog bulls forward
and lays claim to the prop—

a loaf of bread large enough
to feed a family, right there
on the pavement,
and muzzle and all,
he's fearsome and bad.

upstaging's not his game;
it's bread that's the matter
and he's unbudging.
his hungry dog teeth
are wet and white
behind the bars and
have real stage presence.

the actors stay cool:
it's all part of the show,
making jokes, prancing about,
thinking up all kinds of devices.
but it's courage that's lacking,
and a dog with jailed teeth
guarding bread he can't eat
with nothing but black barking
can be a tough character
to write out of the play.

an old woman makes an entrance
who knows a dog with a muzzle
is all growl and longing,
snatches the bread from beneath
an empty belly, restores it
to the rightful owners,
and the show looks
to be going on.

the black dog's not gone,
but he is out of disguise.
his muzzle's hanging down
like a cow catcher, and he's
lapping bread crumbs meek and
happy as a pussy.
seems the old woman knew how
to turn his teeth out to pasture.

soon he's gone,
grown suddenly shy.
stopped the show and settled
for crumbs. seems only
bread in the abstract
is the whole loaf
or nothing.

four o'clock a.m., locanda odina

four flights below
where the street
is a wet corpse
the squeal of cats fighting
claws me awake

alone in the street
they writhe and burn
like pitch
like lost souls
their pain is drawn out
into long fine wires
that snap and scorch the air

after it is over
i hear a church bell
toll four times
and it is quiet

at seven i scurry down the street
the toothless old woman
hanging out her window
staring at me
is the moon
who knows
i know

i turn the corner
hurry on my way
i swear i will keep
my mouth shut

Caitlin Gareth

Caitlin Gareth lives in Ashland and is "attempting to both live and write with simplicity, economy, and a reverence for all life."

Under Cottonwood

I live in a house under trees that alternately break the wind and are broken by it. Wind through the million leaves in summer fools me with a sound so like rain that the first real rain in weeks sounds like wind through leaves. In winter, dry wind and dry limbs can make a sound like the sea. But the fallen leaves underfoot crackle like fire. The leaves sometimes fall all in a day and the light that was golden above is suddenly golden from below. When I go out to catch a falling leaf as a charm against catching colds, I am lit yellow under my chin as a buttercup lights those who like butter. And on the branches above me in, lieu of leaves, are scores of deafening blackbirds that I can silence for a moment with a shout or send exploding into the air by waving a rake at them from fifty feet below. Before the leaves fall, before they change, when they are still teasing me with the sound of rain, they cause dark green shade to glide across the lawn from west to east. And sunlight through the leaves, through the open door creates on the walls inside my house spots of bright and dark, random like those on the coats of Appaloosas. That dappling on the walls comes in from the trees with a smell somehow green, somehow warm. When the leaves are down, the smell on dry days is dusty, and after rain is strong and heavy, particularly where the leaves lie thick about the huge stump of one of the trees, dead years ago and cut down. Last winter another one of them was downed when the wind one night uprooted it without a sound that anyone heard and brought it to the ground where it lay, a thing out of its element like a man drowned. As I stood in that eerie instance of looking down upon a tree I wondered if, had it fallen toward the house and its branches impaled me where I lay in bed, would it silently have caught me sleeping? Would it have wakened me with a sound recognizable as the approach of death? Or would it, like mid-summer leaves imitating rain, have sounded like something quite other than what it was? As it was, that wind-broken tree became firewood, and it became the symbol of the illusion and the change and the heaven and the danger of living in a house under trees.

Arts Events in February

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

1 thru 11 Stevenson Union Gallery, SOSC, Ashland - Annual Faculty Show. 8:00 a.m. to 9:00 p.m. Monday through Thursday; Friday 8:00 a.m. to 5:30.

thru 10 Rogue Gallery, 40 S. Bartlett, Medford. Jose Orozco and Diego Rivera drawings and paintings. 10-5 p.m. daily, except Sunday.

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Hanson Howard Gallery, E.V. Carter House, 505 Siskiyou Blvd.,
Ashland Group Show, 10-8 p.m. Tuesday through Saturday, 11-5
Sunday.

2 Reciprocal Community Concert, baritone, Stephen Dickson, Marshfield High School, 10th & Ingersoll Streets, Coos Bay, 8:00 p.m.

4 Reciprocal Community Concert baritone, Stephen Dickson, Mills Elementary School, N.E. Main at Orchard, 8:00 p.m.

March 20 Blue Star Gallery, 10 Guanajuato Way, Ashland - "Space", 10-6 p.m., Tuesday through Saturday.

5 Reciprocal Community Concert, harpist, Susan McDonald, Elk School, 994 "G" Street - Crescent City, 8:15 p.m.

Rogue Valley Symphony Concert, 8:00 p.m., SOSC Music Recital Hall, Ashland.

6 Rogue Valley Symphony Concert, 8:00 p.m. Medford Senior High Auditorium, Medford - 462-6353.

Medford Community Theatre - Dinner/Theatre - "The Importance of Being Earnest", Ashland Hills Inn - 482-2610.

The Upper Rogue Valley Film Society presents "Ruggles of Red Cap" and "Popey Meets Aladdin". 7:30 p.m. Friday, February 6, at Eagle Point High School, and Saturday, February 7 at Shady Cove School. 826-7700.

11 Reciprocal Community Concert, Serendipity Singers, Grants Pass High School, 522 N.E. Olive Street, Grants Pass, 8:15 p.m.

thru 14 The Barnstormers Little Theatre, 112 N.E. Evelyn, Grants Pass, "Second Time Around", 8:15 p.m.; Sunday 2:30 p.m. - Tickets: 479-3557.

13 and 14 Medford Community Theatre - Dinner/Theatre - "The Importance of Being Earnest", Varsity Theatre, Ashland - 482-2610.

thru 28 Rogue Gallery, 40 S. Bartlett, Medford. "River Images", acrylics by Susan Comerford. 10-5 p.m. daily, except Sunday.

the Upper Rogue Film Society presents "She Wore a Yellow Ribbon" and "Time Out of War." 7:30 p.m. Friday, February 13 at Eagle Point High School and Saturday, February 14 at Shady Cove School 826-7700.

14 Annual Symphony Ball - Rogue Valley Country Club, 779-9866.

Reciprocal Community Concert, wind quintet, Laureate Ensemble, Umpqua Community College, 8:00 p.m.

17 thru 28 Stevenson Union Art Gallery, SOSC, Ashland, "53 stations of Tokaido, Sekino". 8:00 a.m. to 9:00 p.m. Monday through Thursday; Friday 8:00 a.m. to 5:30 p.m.

18 thru 22 The Barnstormers Little Theatre, 112 N.E. Evelyn, Grants Pass, "Second Time Around", 8:15 p.m.; Tickets: 479-3557.

20 Reciprocal Community Concert, National Folk Ballet of Yugoslavia, Astoria High School, 1001 W. Marine Drive, Astoria - 8:15 p.m.

Medford Community Theatre - Dinner/Theatre - "The Importance of Being Earnest", Mon Desir, Medford - 482-2610.

the Upper Rogue Film Society presents "Mr. Deeds Goes to Town" and "Popeye Meets Sinbad" at 7:30 p.m. Friday, February 20 at Eagle Point High School and Saturday, February 21 at Shady Cove School 826-7700.

21 Rogue Valley Chorale Concert, 8:00 p.m. - First Christian Church, 1900 Crater Lake Ave. - Medford,

22 Rogue Valley Chorale Concert, 8:00 p.m. - Recital Hall, SOSC Music Building

State Ballet of Oregon - Ballet Mats! 2:00 p.m. Varsity Theatre - Ashland,

23 Reciprocal Community Concert, pianist Virginia Eskin, J.B. Thomas Jr. High School, 645 E. Lincoln - Hillsboro - 8:00 p.m.

25 "In search of the Wild Dulcimer," featuring Robert Force and Albert d'Ossche, and Brian Freeman in concert. 8 p.m. Carpenter Hall, Ashland. Ticket information 482-1915.

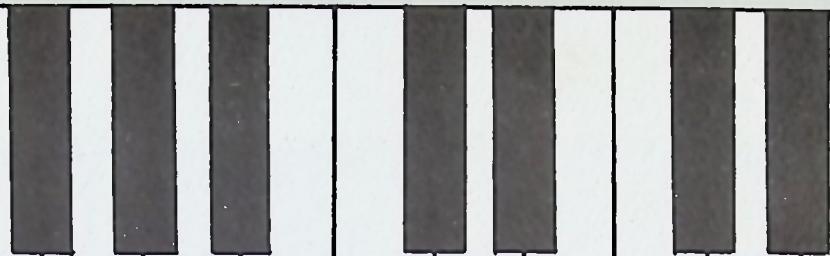
27 Oregon Shakespearean Festival, 1981 Season Opening. For brochure and tickets call 482-4331.

and 28 Medford Community Theatre - "The Importance of Being Earnest", Red Lion, Medford - 482-2610.

The Upper Rogue Film Society presents "Jeremiah Johnson," and "Lumberjack Rabbit," 7:30 p.m. Friday, February 27 at Eagle Point School and Saturday February 28 at Shady Cove School. 826-7700.

28 America's Premier String Band, "The Red Clay Ramblers," in concert 8 p.m. SOSC Recital Hall, Ashland. Ticket Information 482-7984.





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